

# **Falstaff and Rodion: Programmatic Compositional Study of Two Characters of Fiction**

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# Abstract

The goal of this thesis is to explore specific aspects of creativity from the point of view of the composer. I have found, in looking back over twenty-plus years of writing music, that I have had a tendency to gravitate towards attempting to represent or pay tribute to real people and places from my life experience using an impressionistic compositional approach.

While using a singular approach can lead to an extensive exploration of a discipline and lead to a recognizable and, therefore, marketable style by which a composer becomes known, I felt that a journey into a different concept could help broaden my own creative perspective.

To that end, this thesis involves the composition of two pieces using a programmatic approach intended to represent the narrative arc of two fictional characters from Dostoevsky's Rodion Raskolnikov and Shakespeare's Sir John Falstaff. To embody someone who only exists in the imagination of his own creator, I feel that using a programmatic approach works better in bringing out the subject.

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# Chapter One: Finding a Muse

A composer often relies on some external stimulus to generate the urge to create something: events, places, people, or any number of series of circumstances that affect the writer. In the case of a commission, the external stimulus is guided by the entity sponsoring the commission and a set of criteria are to be met. Either way, the composer is using music to represent something of the human condition.

## **Section A: Impressionistic Approach**

Looking back on my list of compositions since I began writing in the mid-1990s, I find it very easy to identify a pattern of how I have taken my own life experiences, primarily interpersonal and geographical, and created a musical image to represent my feelings. “J’s Blues” is written for my mother, Josephine, and tips a hat to the many challenges that raising me created for her, “Little Angel” is a lullaby I wrote for my daughter, Angela, upon her birth, “Cancion de Kyra” is a lively representation of my younger daughter, “Can He Wheel Her” is a poorly punned nod to my hero and mentor, Kenny Wheeler, “Home Suite Home” is born from the imagining of crossing Canada, from East Coast to West Coast, in the course of the piece, and “Sweet Sparky Suite” is a three-movement work written in tribute to my dog, Sparky, consisting of “My Blind Dog”, “The Ball That Got Away”, and “The Chase.” There are many more titles that I could list with their own corresponding subjects but I think this is enough to recognize a pattern.



From my perspective, all of these pieces conjure an impression of their intended subjects with the hope of sharing a small part of my own feelings about them with the musicians performing and listeners auditing.

## **Section B: Programmatic Approach**

During the run of my coursework for this degree, with each directive received from my various professors, I discovered my compositional approach to be rather impressionistic. Having never given it much prior thought, I found the tendency to be consistent and undeniable. At first, I accepted it as being “just the way I am”. However, I subsequently made the decision to challenge that safety-zone and look into other ways to create, in this case, a programmatic approach to composition.

When using the term programmatic approach, I am referring to encompassing the story of the character, as opposed to creating an impression. Clearly, one must generate an impression of the character—style, groove, tonality, tempo—in order to make a statement of who the subject is. However, rather than remain in the mode of creating an impression, the programmatic aspect then explores the story arc of the character. In the case of Rodion, I have followed his story arc as the main character in *Crime and Punishment*. With Falstaff, I have isolated his character from the overall narrative of Henry IV and V in order to tell only his story.

I had read Dostoevsky's *Crime and Punishment* many years ago and had found a certain sympathy with the main character, Rodion Roskolnikov. As well, having very much enjoyed and been fascinated with Shakespeare's supportive character in *Henry*

*IV*, parts 1 and 2, Sir John Falstaff, I felt he was an interesting enough subject to inspire something musical. Given the many references to Falstaff in opera, movies, modern fiction, and a wide-spread proclivity toward quoting him, I realize that I am not alone.

In the case of both subjects, I have found stories that take an intriguing arc and tell of the human condition in a way that I find I relate to on various levels.

“Rodion's Republic” is a piece that follows Roskolnikov's events from the time he commits a violent and horrendous crime, through self-denial, development of relationships, inner-duality, facing the reality he has previously denied, and finally solitude in prison.

“Sir Jack” is a simpler tale of a man, originally raised in a fairly traditional manner in the context of church and the King's court—close enough to the King's court to befriend the young Prince Henry—to his life as a hedonistic, beer-swilling, prostitute-engaging, practical-joking friend and influence for the young prince. As the prince matures and grows closer to the crown, Jack is left behind and suffers from the disconnect, eventually being abandoned only to die alone of syphilis.

These are not necessarily happy tales and I am not sure what that says about me but they are interesting stories worthy of retelling in a musical setting.

## Chapter Two: “Rodion’s Republic” – Introduction

This composition consists of five major components that are used to represent the arc of Rodion's life. It is entitled “Rodion's Republic” because, for the majority of the story, he lives in a nation of his own mind's creation. First, he kills a woman and her sister because he feels his own acts serve a higher purpose and that his own success is more important than anything else going on around him. This narcissistic perception allows him to rationalize his actions and live in a disconnect with how he affects others in his life. Eventually, he becomes romantically connected with a young woman who is forced into prostitution to support her family. While he neglects to make a true emotional connection with her, it is clear that he sees that she must serve some purpose for him. His paranoia coupled with the inner dichotomy of narcissism and self-loathing begin to drive him crazy until he must face his crime and confess. At that point, the reality of the world around him comes crashing in toward him and he realizes his own relative insignificance. In the end, he ends up alone in prison in Siberia.

## Chapter Three: Analysis of “Rodion’s Republic”

Form: Five Parts

1. The Crime – Bar 1 to Bar 16
2. The Aftermath and Denial – Letter B to Letter K
3. Facing Inner Demons – Letter K to Letter Q
4. Facing Reality – Letter Q to Bar 252
5. Solitude – Bar 253 to the End

### **Section A: Following the narrative of the life of Rodion Roskolnikov:**

1. The Crime – From bar 1 to bar 16, we experience Rodion's crime. Believing that his own life serves a higher purpose than the lives of others, he commits murder to his own gain. He kills a pawnbroker to get out of a debt and then kills the old lady's sister to eliminate a witness. In his own mind, he sees his own life path as being more important and feels fully justified in his actions.

2. The Aftermath and Denial – Once the crime has been committed, he now faces the uncertainty and paranoia that comes with the guilt of having done something so awful. Yet, on the surface, he lives in denial of his guilt and carries on his life and engages in a relationship with the young Sonya, a prostitute. Meanwhile, the chief of

police is beginning to suspect Rodion as the guilty party and this begins to eat away at the murderer.

3. Facing Inner Demons – Dealing with his own guilt, the secrets he hides from Sonya, and the paranoia brought on by the police chief's suspicions, Rodion turns inward and is forced to face his own inner battle. The shell begins to crack.

4. Facing Reality – When it becomes apparent that his guilt is exposed, Rodion's own narcissism begins to falter as he realizes that his place in the world is not as significant as he imagined and he is a mere citizen of the world rather than a superior being living above society.

5. Solitude – Locked away in Siberia, Rodion finally comes face to face with his own broken self and is left with nothing but his own dismal prospects as a result of his own self-destruction.

## **Section B: Harmonic Analysis**

1. The Crime – This section starts with an outline of the super Locrian mode (B, C, D, Eb, F, G, A, B), starting on B natural in bar 2. This has a rather foreboding quality that sets up Rodion's murder of the old pawnbroker and her sister. This section settles in E<sup>b</sup> with the chords alternating between E<sup>b</sup> maj7 and D<sup>7#9</sup>.

2. The Aftermath and Denial – This section is in ABA form. The A section, beginning with the pick-up into Letter B, contains the four bars of Rodion's Theme, which starts with a ii-V-I in  $E^b$ , then continues, using the  $E^b 7$  to pivot as dominant to  $A^b$ , then to a V-i in  $G^{min}$ . The B section, which starts at Letter C, consists of two ascending harmonic figures labelled "Harmonic figure 1 and 1A". These are reminiscent of our opening MOTIF A and evoke the memory of the original crime. The return to the A section, at Letter D, involves the same harmonic shape from ii-V-I in  $E^b$  but, instead of going straight to the  $E^b$ , the  $B^b$  doubles as a sub-dominant to  $A^{b maj}$ , which in turn, becomes the sub-dominant to  $E^b$ , where the harmony settles for the next four bars. This basic form is immediately commenced again for the flugelhorn solo from Letter E to the fifth bar of Letter G. At this point, prior to heading into the original form again for the Tutti chorus, the atonal, sixteenth-note based MOTIF B is revisited, conjuring up the rising sense of guilt surrounding Rodion. From Letter H to the end of the Tutti, just before Letter K, the original form again repeats with melodic information expanding on the original themes and motifs.

3. Facing Inner Demons – Harmonically, the third section is very simple. Borrowing from "Harmonic Figure 1", this section transitions into a repeated four-bar harmonic phrase with a chromatically descending bass line, alternating every eight bars between  $G^{#min}$  down to  $D^b/F$  and  $F^{#min}$  down to  $B/D^{\#}$ . This is intended to create a somewhat static base on which Rodion's inner chaos builds gradually, over the next 104 bars of music.

4. Facing Reality – This is a sixty-four-bar AABA form, with a melody formed from the bebop tradition, that occurs only once before the coda and abrupt movement into Section 5 of the piece. Using descending chromatic movement in the first four chords, the harmony in the A section moves in reverse to the original harmony upon which Rodion's Theme in Section 2 is based ( $G^{6/9}$ - $F^{\#6/9}$ - $F^{6/9}$ - $E^{min6/9}$ ). The  $E^{min6/9}$  then commences a cycle of fifths, using tritone alternates on every other chord to continue the chromatic movement down. The B section is simply eight bars of  $D^{min7}$  to six bars of  $E^{\flat min7}$  with a two-bar turnaround back to  $G^{6/9}$  for the last A section. Completing the cycle again in  $F^{min9}$  in the thirteenth bar of the last A section, the harmony and melody repeat every two bars to create a coda, culminating with a full-ensemble pentatonic statement of MOTIF A. Section 4 lands on an  $F^{min}/G^{\flat}$ , with the  $G^{\flat}$  creating the tension of a dominant.

5. Solitude – The final section restates MOTIF A, also using the pentatonic scale, this time resolving a fifth down from the statement four bars earlier, and the brass accompany with an  $F^{sus}$ , an unsettling suspended tonic.

### **Section C: Melodic Analysis**

1. The Crime – The introduction to the crime ascends from the super Locrian (B-C-D- $E^{\flat}$ -F-G) - MOTIF A - to conjure the dark mind that could lead to murdering another person. This motif reappears throughout the piece, in various diatonic contexts. Taking place in the first thirty-eight seconds of the piece, the actual murder occurs in bars 8-9

with the atonal sixteenth note figures - MOTIF B -, first in the trombones and bass and then in the trumpets, to climax on the downbeat of bar 10. This motif is also revisited a number of times in Section 2 “The Aftermath and Denial”. The next eight bars is a repeated figure that diminishes in intensity as we see Rodion coming down from the rush of the crime to his attempt at casually living the life of a murderer, the melody at bar 17 introduces Rodion as the falsely confident and arrogant purveyor of the worst of crimes.

2. The Aftermath and Denial – Presenting RODION’S THEME in a groove that employs elements of pop and rock, while supporting a smooth and almost oblivious flugelhorn melody, in order to relay the feeling of false confidence in our hero. At Letter B, we witness this sense of arrogance and self-righteousness in Rodion’s own denial of wrong-doing as he perceives his actions to be serving a ‘higher purpose’. He carries on as if he has done nothing wrong. In bars 20-21, we hear a gentler version of MOTIF A, reminding the listener that, despite Rodion’s pretense, we know what he has done. HARMONIC FIGURE 1 and 1A are also small indicators of the crime and his guilt. His interactions with his sister and others who come and go are met with his inner-belief that he has done nothing wrong. He has convinced himself that his purpose is superior and that he is above the laws that govern mere mortals. Of course, he does carry an ounce of vulnerability and insecurity, which will eventually lead to his own downfall... we hear the murder recur in bar 65 as he is revisited by his own guilt. A stronger resolve to his own purpose happens as the trumpets and trombones exchange rhythmically



complex lines back and forth, only to culminate in bar 93. At this point, he has gained the trust of Sonya and is fully engaged in contact with the police chief. He turns inwards.

3. Facing Inner Demons – As Rodion's paranoia increases, he is forced to face the possibility that his secret may be uncovered. His love for Sonya is increasing and he feels building pressure because of the suspicion surrounding him and his inner desire to open up to Sonya. The improvised section between Letters L and M provide the solist with the opportunity to explore this part of the story from his/her own perspective. At Letter M, the french horns and distorted electric guitar introduce one part of Rodion's conflicted inner-dialogue—Melodies 2A and 2B. Melody 2B contains motivic elements, three separate sections of “Sonya’s Theme”—that appear later in the piece as a whole thematic statement of Sonya’s desire for Rodion to come clean and confess. At Letter N, Melodies 3A and 3B are played by the trumpet section. This is counter to the previous melody and also contains an element of Sonya's final pleading with Rodion to come clean. At Letter O, both melodies 2 and 3 are played in full, counter to each other, with the addition of the trumpets playing Melody 2 an octave above the french horns. Throughout this entire section, from Letter M to P, the accompanying rhythm increases in density and energy, building until everything drops out except for the beaten and embattled voice of Rodion, this time in the improvised bass guitar, while Sonya begs and pleads (french horn solo) for him to face his demons and come clean with a confession.

4. Facing Reality – He finally confesses to the police and is sentenced to eight years of hard labour in a prison in Siberia. As this occurs, he is forced to face the fact that, having lived such an insular life between his crime, denial, growing sense of guilt, and being at the centre of all in his own mind, the world happily carries on around him, oblivious of his private little battle. This section goes into double-time swing out of the previous tempo with rhythmically dense melodic trading between the trumpets and trombones. This bustle of activity is indicative of the city around him continuing on with its daily business, oblivious of his personal struggles. Beginning with a brief restatement of the ascending MOTIF A, this section follows the standard AABA form, with the B section containing Rodion's final protest in the improvised trumpet solo. With a final climactic restatement of MOTIF A, in what will end up to be the dominant key of the final cadence, Rodion believes, deep down, that he was without fault and acted heroically in his horrible deeds. After everything he has gone through, he still maintains his arrogance and pride and seems to have not grown after all.

5. Solitude – With the ascending line of MOTIF A played ultimately with the solo flugelhorn, a fifth below the key of the previous statement, the piece resolves as does Rodion's story. Finally, alone in prison, he learns that Sonya has moved to a town nearby. He realizes that he truly loves Sonya and, in this moment of honesty, is finally able to feel remorse for his crimes.

## Chapter Four: “Sir Jack” – Introduction

Working with a character who has been represented so comprehensively in a number of artistic disciplines provides the challenge of filtering out parts of the story that are unnecessary in telling the tale that captures the key aspects. To this end, I decided to approach Sir Jack as if he exists in the modern day.

At first, we see young Jack growing up surrounded by members of the church in the expected fashion of young aristocracy of his era. This all changes when he reaches manhood and realizes the power he has over others. A modern-day Falstaff, in my mind, could be easily found in some sort of biker bar in middle America. A pompous, loud, womanizing drunkard who is, at the same time, loyal to his friends, wise, humorous, and generous.

Forever dedicated to his best friend, the young Prince Harry (Hal), he leads his young charge down the path to partying, prostitutes, gambling, as well as other hedonistic pleasures. However, as the young prince is being groomed to succeed his father on the throne, he is also learning to distance himself from his sordid past in order to take on the responsibilities of the crown and gain the respect of his subjects. In this, Jack finds himself going between the sense of betrayal and his undying loyalty to his friend and future king. As loyal as he is, he proves a coward in battle and unchanging in his ways.

Eventually, it becomes clear that King Henry V has forsaken his old friend and Sir Jack is left hanging on his own. Finally, poor old Sir John Falstaff dies alone of a venereal disease; a sad and tragic end to an ultimately lovable character. Theatrically,

his death is not even shown on stage but merely announced as an aside long after Jack has left the stage.

## Chapter 5: Analysis of "Sir Jack"

Form: Three Parts

1. Introducing John Falstaff – Bar 1 to 24
2. Sir Jack – Letter A to Bar 190
3. Goodbye Jack – Bar 191

### **Section A: Following the narrative of the life of Sir John Falstaff:**

1. Introducing John Falstaff – The opening twenty-four bars consists solely of a four-part trombone chorale, first in open fifths to resemble Gregorian chants from Falstaff's days as a young monk, according to Robert Nye's *Falstaff: A Novel*. Accounted in this work of fiction, supplementary to Shakespeare's writing of the character, we meet young Jack prior to his being sent to join the monastery at age fifteen until he leaves shortly after and passes very quickly into the relative world of sin. We hear this from bar 20-23 as his life becomes more dissonant from his upbringing. At bar 24, the new harmonic context then descends, in life and in music, into a life of hedonistic pleasures, drunkenness, and other activities related to such an individual.

2. Sir Jack – Because a modern-day equivalent of Falstaff might be found in a biker bar or other such rough and tumble surroundings, I felt that this reality might be aptly represented with a "blues-shuffle" feel to represent the earthiness and simplicity of his daily life. Having said that, Sir Jack, in his dealings with the young Prince Henry (aka

Harry or Hal) shows great intelligence, friendship, loyalty, and humour—all traits of someone with more complexity than the surface might betray.

3. Goodbye Jack – After a life of friendship with his friend Hal, followed by the depression of losing his friend to the throne, and his own pathetic attempts to serve his king, our hero succumbs to the penalty of living a life of hedonistic pursuits and dies, alone, of a venereal disease.

## **Section B: Harmonic Analysis**

1. Introducing John Falstaff – This begins with open 5ths, F and C, in the lower trombones to provide the base for a medieval-esque melody in the upper trombones. Harmonically, this remains static for the first 8 bars, at which point, the focus moves, via B<sup>b</sup>, to A<sup>b</sup>, for two bars, and then passes over G back down to F. At this point, the tonal focus then descends a whole tone to E<sup>b</sup>, for four bars, then to D<sup>b</sup>, for four bars. This harmonic movement appears in the A section, bars 36 to 42, of the main body of the piece. The final four bars of the introduction provide a preview of other significant harmonic relationships that also appear in the main body of the piece. With a false iii-V-I cadential movement to G, followed by a passing A to the tritone substitute dominant F<sup>#</sup>, the shuffle groove of section 2 is set up with a descending line into F<sup>7</sup> in bar 25. This descending line appears several times throughout the composition and, each time, indicates a part of Sir Jack's ongoing descent into his life of debauchery, depression, and finally death.

### EXAMPLE 1: Bars 1 to 24 – Harmonic Tonal Centres

F	F	F	F	
F	F	F	F	
A <sup>b</sup>	A <sup>b</sup>	F	F	
E <sup>b</sup>	E <sup>b</sup>	E <sup>b</sup>	E <sup>b</sup>	
D <sup>b</sup>	D <sup>b</sup>	D <sup>b</sup>	D <sup>b</sup>	
B D	G A	F <sup>#</sup>	C	

2. Sir Jack – The main body, or second section, of the piece follows an AAB form with the A sections being twenty bars long each and the B section being twelve bars. The A section starts with four bars of F<sup>7</sup>, followed by a whole tone descent to E<sup>b7</sup> for four bars, then another whole tone descent to D<sup>b7</sup> for two bars (acting as a tritone substitute sub-dominant) and then to the dominant C<sup>7</sup> for two bars, which then leads back to F<sup>7</sup>. At bar 13 of the A form, the next four bars (bar numbers 45 to 48) consist of a series of cadential progressions that form a cycle of fifths to C<sup>#</sup>. Looking purely at the root movement, bar 13 has a pushed eighth-note into the bar with the tonal centre to begin with F. From here, the next root is A<sup>b</sup>, which substitutes for the D, or the vi chord in relation to F being I. From the A<sup>b</sup> (or G<sup>#</sup>), the root moves to C<sup>#</sup>, then to C (tritone sub for F<sup>#</sup>), then to B, E, A, then G<sup>#</sup> (tritone sub for D), C<sup>#</sup> (tritone sub for G). At this point, the cycle is turned upside-down with a descent in fourths (ascent in fifths) with E as the tritone sub for B<sup>b</sup>: E<sup>b9</sup>, E<sup>9</sup>, F<sup>9</sup> into bar 49. This plagal turnaround has often fascinated

me, as it is technically a weaker form of cadence that is disguised as a powerful chromatic ascension to the tonic. The last four bars of the A section settle on  $F^7$  before returning to the beginning of the second A section at Letter C.

At this point, the second A section follows exactly the first with the exception of the last bar of the form (bar 72) which, in 11/8, transitions the tonal focus to  $D^b$ . The harmonic movement of the 11/8 transition bar is reminiscent of the last bar of the introduction, bringing about another step in the descension of our hero. The B section begins at Letter D and starts with two bars on  $D^b7$ , followed by two bars of  $B^b9$ , then again to two bars of  $D^b7$ , then a more suspended-sounding  $E^b7(sus4)/B^b$ , for one bar. At this point, the harmony moves in parallel;  $E^{(add9)}/G^\sharp$ , up a whole tone, then up a minor third, up another whole tone, then down a whole tone to  $A^{(add9)}/C^\sharp$ , and then to the  $V^7$  of the piece to turn around back to the top of the AAB form.

#### EXAMPLE 2 – AAB Form

A		$F^7$		$F^7$		$F^7$		$F^7$	
		$E^b7$		$E^b7$		$E^b7$		$E^b7$	
		$D^b7$		$D^b7$		$C^7$		$C^7$	
		$E^b/F, G^b/A^b$   $A^{(add2)}/C^\sharp, A^b^{(add2)}/C, G^{(add2)}/B$							
		$D/E, F^{(add2)}/A, E^{(add2)}/G^\sharp$   $A^{(add2)}/C^\sharp, E^b9, E^9$							
		$F^7$		$F^7$		$F^7$		$F^7$	
A		$F^7$		$F^7$		$F^7$		$F^7$	
		$E^b7$		$E^b7$		$E^b7$		$E^b7$	



		D <sup>b7</sup>		D <sup>b7</sup>		C <sup>7</sup>		C <sup>7</sup>	
		E <sup>b</sup> /F, G <sup>b</sup> /A <sup>b</sup>		A <sup>(add2)</sup> /C <sup>#</sup> , A <sup>b</sup> (add2)/C, G <sup>(add2)</sup> /B					
		D/E, F <sup>(add2)</sup> /A, E <sup>(add2)</sup> /G <sup>#</sup>		A <sup>(add2)</sup> /C <sup>#</sup> , E <sup>b9</sup> , E					
		F <sup>7</sup>		F <sup>7</sup>		F <sup>7</sup>		descend to D <sup>b</sup>	
B		D <sup>b9</sup>		D <sup>b9</sup>		B <sup>b9</sup>		B <sup>b9</sup>	
		D <sup>b9</sup>		D <sup>b9</sup>		E <sup>b7sus4</sup> /B <sup>b</sup>		E <sup>(add9)</sup> /G <sup>#</sup> , G <sup>b</sup> (add9)/B <sup>b</sup>	
		A <sup>(add9)</sup> /C <sup>#</sup>		B <sup>(add9)</sup> /D <sup>#</sup> , A <sup>(add9)</sup> /C <sup>#</sup>		C <sup>7(#9)</sup>		C <sup>7(#9)</sup>	

The final pass through this form includes the addition of a “coda” of sorts by extending the last four-bar elongation of the movement upwards, beyond the A<sup>(add9)</sup>/C<sup>#</sup>, up to B<sup>(add9)</sup>/D<sup>#</sup> (E<sup>b</sup>), to D<sup>(add9)</sup>/F<sup>#</sup>, then to turn around and descend a final time down to the tritone substitute sub-dominant of D<sup>b7(#9)</sup>, and then the V<sup>7</sup> chord of the entire piece: C<sup>7(#9)</sup>. This is the point where Henry has made his final ascension to the throne and has left Sir Jack alone to live out his days.

3. Goodbye Jack – While the voice of King Henry V (the solo trumpet) rings above and resonates beyond the rest of the ensemble, we are left with Sir John Falstaff, alone in his bed, dying of syphilis. This is heard in the trombones with an F<sup>min9(Maj7)</sup>/E).

## Section C: Melodic Analysis

1. Introducing John Falstaff – Following the medieval-esque theme of the introduction, the melody starts in the upper trombones. Voiced in perfect fifths

throughout, the first two bars are based on the shuffle ostinato that sets up the main body of the piece—bars 25 to 31. Remaining relatively static (Green Arrow) through the first ten bars, the melody then consists of two ascending lines (Blue Arrow): bars 12 to 16, and 17 to 22. The descending line at bar 24 into the main body of the piece appears often throughout the composition.

The medieval approach to the introduction is intended to indicate the early years of John Falstaff, as he was, according to some literary narratives, raised around monks and in the context of the church, as it existed in the time of his life. The melody borrows from the shuffle blues ostinato that appears later and moves upward in pitch to create the platform from which his life descends (Red Arrow) into his subsequent life-style of hedonism and debauchery.

2. Sir Jack – The melody of the main body of this composition is angular and eighth-note based in order to indicate that our hero is no ordinary drunken womanizer. The complexity of his character is introduced at the beginning of this form in bar 32 with the melodic motif (Yellow Box) in the trumpets. Rhythmically dense and melodically angular, this figure, or slight variations thereof, continue to recur throughout the piece to remind us that Falstaff is not as simple as he appears to be. At once moving in simple melodic patterns, and then returning to the nearly atonal eighth-note motif.

The juxtaposition of the ascending (Blue Arrow) and descending (Red Arrow) melodic lines, in various combinations with the atonal and angular (Yellow Box), outline Prince Henry's inevitable climb to the throne, Sir Jack's descent into a life of

debauchery and depression, and the inner conflict that this dissonance brings both characters. Presented, alternately, in the trumpets and the trombones, we witness this inner battle that results in the prince becoming king and Falstaff dying alone.

This piece is not centred on the prince but, as he is integral to Jack's story and, without him, there would be no frame of reference to support Jack's existence in this tale. To this end, we hear indicators of Prince Harry's progression under the influence and tutelage of his hero and mentor. In bars 39 to 41, the ascending line in the trumpets reminds us of Jack's own 'coming of age' in bars 12–16 and 17–22.

In bars 45–48, we see the dissonant and angular figure returning in the trumpets and answered in the trombones to indicate the direct influence of Jack over Harry; his wisdom and wit combined with his penchant for the more 'earthly pleasures'.

While the intention of the composition is to be programmatic, it is so because of how it illustrates the life-arc of Falstaff. Rather than follow every biographic detail, it felt more apt to capture the energy of such a character. Throughout the piece, the blues-shuffle groove is maintained. However, as we progress more harmonic dissonance and rhythmic complexity are added. This takes us through the ever-developing friendship/mentorship of Prince Harry.

The second A section, which begins at Letter C, follows the same form as the first, with the main difference being in bar 72 where the time signature changes to 11/8 and the solo trumpet ascends above the angular and dissonant trombone figure. Here, we are witnessing the young prince beginning to recognize his station above his teacher. This exploration carries on to Letter E, to form the B section of the AAB format. This

rising scale motif appears several times in the trumpets throughout the development or 'shout chorus' section of the piece - Letter H to J - to represent Harry's ascension above his friend's station. The trumpets first present this in bars 139–140. The motif also appears in the trombones as an answer to Jack's loss of his young friend; 159–160, for example. Conversely, Jack's sense of descent from his lofty position of 'friend of the prince' is played out by the trombones in bar 150. At one time, he was sinking into a life of debauchery; now he is sinking into depression.

At letter E, we witness the interaction between the mentor, Jack (trombone), and his young apprentice, Harry (trumpet), as the teacher leads the young prince in the ways of hedonism and debauchery. Through this dialogue, we see the student become confident and more assertive until he gains control of the conversation. At letter G, Harry reasserts himself, this time up an octave to indicate more conviction, and we see that he is finally becoming his own man. Falstaff begins to realize that his friend may be leaving him behind as regal responsibilities and duties take possession of the King-to-be. With Falstaff's frustration at this developing situation, expressed in the answering trombones, comes the realization that he is going to be left behind.

Following this interaction of the developing estrangement, the shout chorus is set up with solo drums into an elaboration and development of the continuing ascension of Prince Harry and the descent and frustration of Sir Jack.

While the young prince has finally risen to the throne to become King Henry V, Falstaff's life becomes all the more disconnected and conflicted. He is realizing that the prince will not come back from his chosen path toward the crown and that, ultimately,

the once-revered mentor is now left hanging in the wind, alone and depressed. As Jack's life descends into loneliness and depression, King Henry soars above his realm and embraces his destiny.

3. Goodbye Jack – The narrative that Shakespeare gives us on Falstaff, after that point, is very brief. I chose that version of the ending of this story because it gives us a small insight into how far Falstaff fell from his glory days of being at the centre of it all and young Hal's hero. In Shakespeare's "Henry V", Falstaff's death is announced in a letter stating that he died of the "malady of France", syphilis. His demise resides with the trombones, cold and unmoving.

## Chapter 5: Summation

Moving beyond comfort zones can be an awkward process, often resulting in moments of self-doubt and a sense of failure. By making the choice to change my normal set of parameters from what I usually gravitate toward to that which, while on brief inspection may not seem to be a significant departure, posed many challenges and required a completely new approach to conjuring up material that could service my intentions.

Where I would normally find myself simply inspired or influenced by a familiar and reachable component of my physical life and relay the overall feeling that I experience in that circumstance, I had to take something not part of my immediate scope and then attempt to represent the arc of existence for this piece of someone else's imagining.

I can easily attribute my selection of subjects to how their characters affected me in my experience of their lives, through reading about them and living their experiences as their authors would have me do. Beyond that, my sympathies toward these two characters did not enjoy much in the way of repeated interaction with my overall consciousness. Whereas, formerly, I would feel inspiration to immortalize a friend, family member, place that I love, or man's best friend, in this new setting, I was forced to go into literature about these characters and revisit their existence through the eyes of their authors and other literary experts in order to further deepen my awareness of their being.

To think that I was breaking any new ground with the concept of programmatic writing would be naïve at best and that is in no way the purpose of this paper. However,

this experience has given me pause to consider what goes into the process of creating music.

I have found that it always comes down to a feeling or sensation that, in turn, utilizes various reference points in my overall musical concept in order to help me in relating my understanding of the story arcs of these fictional lives. In doing so, I have to filter out information that doesn't move the music along. Too many details of the story and we are lost in a confusing jumble of ideas that end up not relating to anything in particular.

In my attempts at programmatic representation of these characters, I have chosen to capture the essence of their personalities as I perceive them to be. With that, I build around their story arc using motivic and harmonic information from the central core.

In the case of Rodion, his story goes through several stages of violence, smug denial, confusion, paranoia, acceptance of his own guilt, facing the world as it actually exists, and ultimately paying the price for his crimes. As such, the piece takes on several different musical feels or grooves, each mirroring my sense of his own internal struggle and the environment within which he must experience all of this.

With Falstaff, the story was much simpler; a young man who grows up in a fairly typical life of privilege, being sent to study and live with monks, then very quickly rebels from all of that and, while maintaining his connection to nobility, lives a life of hedonistic pleasures and debauchery. His prevalence toward this life-style ends up being his undoing as it eventually separates him from his dearest friend and leads to his own sad demise.

To edit certain details from these lives poses its own set of challenges as, upon studying each character, one becomes caught up in events that seem all important to the narrative but, in the end, have no major bearing on the most crucial aspects leading toward the outcome. Only the most significant events that directly affect the character's emotional state end up being what I feel is adaptable to the musical setting. While some programmatic writing might have the representation of physical acts; walking in “Promenade” from Mussorgsky's *Pictures at an Exhibition*, and a representation of battle in Tchaikovsky's *1812 Overture*, or of natural events of thunder and lightning in Strauss' *An Alpine Symphony* and the obvious subject of Vaughan Williams' *The Lark Ascending*, I felt more drawn toward the psychological and emotional goings on in the minds of my subjects.

In this process of trying to sympathize and imagine the thoughts and feelings of my chosen characters, I found that I was forced to adopt these feelings within myself in order to figure out how this would manifest musically. Previously, I had always known how my subjects made me feel and think because they were ongoing aspects of my life. With a new approach comes a brand-new set of experiences; putting myself in the mind of a narcissistic murderer or a womanizing drunken ‘associate’ member of the royal court of the 14<sup>th</sup> century proved to be a disturbing exercise at times, while alternatively somewhat enlightening.

Having broken new ground for myself as a composer has helped to reveal previously unexplored areas of my creative scope. One would think that such a broadening of one's own horizons would make the overall process of creativity easier. However, in



doing this, I have discovered that seeing a broader landscape stretching before me raises a whole new set of challenges that I can only hope I have the substance to undertake going forward.

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# Appendix A: “Rodion’s Republic” – full score

## RODION'S REPUBLIC DOWNFALL OF A NARCISSIST

COMP/ARR. M. HERBOTT

**THE CRIME**

♩ = 100

MOTIFA

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

HORN IN F 1

HORN IN F 2

TROMBONE 1

TROMBONE 2

TROMBONE 3

BASS TROMBONE

QUITAR

SOLO TRUMPET

PIANO

BASS GUITAR

DRUMS

Rock FEEL - 16TH NOTE GROOVE

FILL...

Q<sup>13</sup> Qm<sup>7</sup> Q#m/F# D<sup>b</sup>add2/F Qm<sup>7</sup>/F C<sup>add2</sup>/E

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**THE AFTERMATH  
AND DENIAL**

12

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

4

18

**C**

TPT. 1

TPT. 2

TPT. 3

TPT. 4

FLUGELHORN

MF

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

QTR.

8)

Fm7

SOLO TPT.

RODION'S THEME RESPONSE

Ep/Bb

A9MA17

D7/D7#9

Gm9

A9%

Gm9

A9%

Gm9

A9%

Gm9

A9%

Fm7

PNO.

HARMONIC FIGURE I

SASS.

FUNKY

**C**

DR.

25

TPT. 1

TPT. 2

FLUG.

FLUG.

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

QTR.

Am<sup>7</sup> Cm<sup>7</sup> C#m<sup>7</sup> Ab<sup>7</sup>/Bb Bb<sup>7</sup>#11/E Ebmaj<sup>7</sup> A<sup>7</sup>(9) G#m<sup>7</sup> Eb<sup>9</sup>/G E<sup>9</sup>/F# Dbadd2/F Bb---

SOLO TPT.

PNO.

SASS.

DR.

FILL

HARMONIC FIGURE 1A





39 E 7

TPT. 1

TPT. 2

FLUG. To TRUMPET TRUMPET IN Bb

FLUG. TRUMPET IN Bb

HN.

HN.

TEN. 1

TEN. 2

TEN. 3

S. TEN.

QTR. D9maj7 Fm/Qb Fm9 MIXE SOLO Bb7b9 E9 Ebmaj9 Eb/Bb Eb7#11/A Abmaj7 D7/A D7b9

SOLO TPT. Fm9 MIXE SOLO Bb7b9 E9 Ebmaj9 Eb/Bb Eb7#11/A Abmaj7 D7/A D7b9

PNO. Ebmaj9 D7b9 D9maj7 Fm/Qb Fm9 MIXE SOLO Bb7b9 E9 Ebmaj9 Eb/Bb Eb7#11/A Abmaj7 D7/A D7b9

SASS. Fm9 MIXE SOLO Bb7b9 E9 Ebmaj9 Eb/Bb Eb7#11/A Abmaj7 D7/A D7b9

DR. E MIXE SOLO



53 9

**Q**

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TEN. 1

TEN. 2

TEN. 3

S. TEN.

QTR.

SOLO TPT.

PNO.

SASS.

DR.

Ebmaj7 A7#9 Abm7 Eb/Q E#7/F# Dbadd2/F Db7#11 Gbmaj9 Eb/Q F#7add3 Fm9 Bb7#9 A7#9 Abmaj7add3 D7#9  
 Ebmaj7 A7#9 Abm7 Eb/Q E#7/F# Dbadd2/F Db7#11 Gbmaj9 Eb/Q F#7add3 Fm9 Bb7#9 A7#9 Abmaj7add3 D7#9  
 Ebmaj7 A7#9 Abm7 Eb/Q E#7/F# Dbadd2/F Db7#11 Gbmaj9 Eb/Q F#7add3 Fm9 Bb7#9 A7#9 Abmaj7add3 D7#9  
 Ebmaj7 A7#9 Abm7 Eb/Q E#7/F# Dbadd2/F Db7#11 Gbmaj9 Eb/Q F#7add3 Fm9 Bb7#9 A7#9 Abmaj7add3 D7#9

**Q**

61

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

SOLO TPT.

PNO.

SASS.

DR.

Chords: Eb major, D7#9, Eb major, D7#9, Eb major, D7#9, D# major7, Fm/Ab

FILL

66 11

TPT. 1 *MF*

TPT. 2 *MF*

TPT. 3 *TRUMPET* *MF*

TPT. 4 *TRUMPET IN Bb* *MF*

HN.

HN.

TBN. 1 *F*

TBN. 2 *F*

TBN. 3 *F*

S. TBN.

QTR. *Gm7 Am7 Bbm7 Fm7 Dm7 Bm7 F# / G# Fm9*

SOLO TPT.

PNO. *Emaj7 / F# Fm9 Bb7#9 E9 Ebmaj9*

SASS

DR. *FILLS* *FILL*

**H**

39

73 13

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

QTR.

SOLO TPT.

PNO.

SASS.

DR.

Qm<sup>9</sup> Ab<sup>9</sup> Qm<sup>9</sup> Ab<sup>9</sup> Qm<sup>9</sup> Ab<sup>9</sup> Fm<sup>7</sup>

77

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

QTR.

SOLO TPT.

PNO.

SASS.

DR.

Am<sup>7</sup> Cm<sup>7</sup> C#m<sup>7</sup> Ab<sup>7</sup>/Bb Bb<sup>7</sup>(9#11)/E Eb<sup>ma</sup>7 A<sup>7</sup>9# Bbm<sup>7</sup> Eb<sup>9</sup>/G



84 15

**1**

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

QTR.

SOLO TPT.

PNO.

SASS

DR.

E<sup>7</sup>/F# D<sup>9</sup>add2<sup>b</sup>/F D<sup>9</sup>7<sup>b</sup>9<sup>b</sup>11 Q<sup>9</sup>major E<sup>9</sup>/Q F#7add<sup>b</sup> F<sup>9</sup>major B<sup>9</sup>7<sup>b</sup>9<sup>b</sup> A<sup>7</sup>9<sup>b</sup>

88

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN. 1

HN. 2

TEN. 1

TEN. 2

TEN. 3

S. TEN.

GTR.

SOLO TPT.

PNO.

SASS.

DR.

Almaj7add9 D7#9 E7maj9 D7#9 E7maj9 D7#9 E7maj9 D7#9

ff

92

TPT. 1 *ff* *Rit.*

TPT. 2 *ff* *Rit.*

TPT. 3 *ff* *Rit.*

TPT. 4 *ff* *Rit.*

HN. *ff* *Rit.*

HN. *ff* *Rit.*

TBN. 1 *ff* *Rit.*

TBN. 2 *ff* *Rit.*

TBN. 3 *ff* *Rit.*

S. TBN. *ff* *Rit.*

QTR. *Rit.*

SOLO TPT. *Rit.*

PNO. *ff* *Rit.*

SASS. *Rit.*

DR. *PILL* *SPASS* *SPARCE HATS*

$\text{♩} = 96$

**FACING INNER DEMONS**

17

**HARMONIC FIGURE I**

Fmin7	Amin7	Cmin7	C#min7
<i>MP</i>			

**HARMONIC FIGURE I A**

G#min7	Eb9/G



105

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

QTR.

SOLO TPT.

PNC.

SASS.

DR.

4 6 7 8 8

(2ND X ONLY?)

Db add2/F G#m7 Eb add2/Q E9/F# Db add2/F F#m7 Db/F A add2/E

Db add2/E# G#m7 D# add2/F# E9/F# Db add2/E# F#m7 Db/E# G# add2/E

Db add2/F G#m7 Eb add2/Q E9/F# Db add2/F F#m7 Db/F A add2/E

Db add2/F G#m7 Eb add2/Q E9/F# Db add2/F F#m7 Db/F A add2/E

GRADUALLY BUILD TO P

120 21

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

MELODY 2B

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

QTR.

SOLO TPT.

PNO.

SASS.

DR.

4

3

E<sup>7</sup>/F<sup>♯</sup> D<sup>9</sup>add2/F G<sup>♯</sup>m<sup>7</sup> E<sup>9</sup>add2/Q E<sup>7</sup>/F<sup>♯</sup> D<sup>9</sup>add2/F F<sup>♯</sup>m<sup>7</sup>

E<sup>7</sup>/F<sup>♯</sup> D<sup>9</sup>add2/F G<sup>♯</sup>m<sup>7</sup> E<sup>9</sup>add2/Q E<sup>7</sup>/F<sup>♯</sup> D<sup>9</sup>add2/F F<sup>♯</sup>m<sup>7</sup>





134 **N** 23

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

QTR.

SOLO TPT.

PNO.

SASS.

DR.

**N**

MP

MP

MP

MP

Q#m7

E♭add2/Q

E♭/F#

(CIRCUS/NO-DISTORTION)

Q#m7

E♭add2/Q

E♭/F#

(PLAY AS WRITTEN TO P)

Q#m7

E♭add2/Q

E♭/F#

437

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TEN. 1

TEN. 2

TEN. 3

S. TEN.

QTR.

SOLO TPT.

PNO.

SASS.

DR.

4

Db add2 / F

G#m7

Eb add2 / G

140 25

TPT. 1

TPT. 2

MELODY 3B

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

QTR.

SOLO TPT.

PNO.

SASS.

DR.

E<sup>9</sup>/F# D<sup>b</sup>add2/F F#m7

8

143

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

QTR.

SOLO TPT.

PNO.

SASS

DR.

12

146 27

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

QTR.

SOLO TPT.

PNO.

SASS.

DR.

F#m7 D9/F Aadd9/E

F#m7 D9/F Aadd9/E

F#m7 D9/F Aadd9/E

28 149

**MELODY 2A**

LEGATO

**MELODY 3A**

**SONYA'S THEME (2)**

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TEN. 1

TEN. 2

TEN. 3

S. TEN.

QTR.

(ADD DISTORTION) *mp*

SOLO TPT.

PNO.

SASS.

DR.

16

0

FULL GROOVE NOW

The musical score is for a band and is divided into measures. The instruments listed on the left are TPT. 1, TPT. 2, TPT. 3, TPT. 4, HN., HN., TEN. 1, TEN. 2, TEN. 3, S. TEN., QTR., SOLO TPT., PNO., SASS., and DR. The score includes various musical notations such as treble and bass clefs, key signatures (three sharps), time signatures, and dynamic markings like *mp*. Specific sections are highlighted with colored boxes: a blue box for 'MELODY 2A' and a purple box for 'MELODY 3A' and 'SONYA'S THEME (2)'. A 'FULL GROOVE NOW' section is indicated by a box with the number '0' and a double bar line. The score ends with a double bar line and the number '16'.

152 29

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

QTR.

SOLO TPT.

PNO.

SAXS.

DR.

E<sup>b</sup>/F#

D<sup>b</sup>add2/F

G#m7

E<sup>b</sup>/F#

D<sup>b</sup>add2/F

G#m7

4

The musical score is written for a large jazz ensemble. It consists of 15 measures, with the first measure being a rehearsal mark (152). The key signature is E major (three sharps). The time signature is 4/4. The score includes parts for four trumpets (TPT. 1-4), two horns (HN.), three tenors (TBN. 1-3), a sub-tenor (S. TBN.), a trombone (QTR.), a solo trumpet (SOLO TPT.), piano (PNO.), saxophone (SAXS.), and drums (DR.). The piano part features a complex harmonic progression with chords Eb/F#, Dbadd2/F, and G#m7. The saxophone part plays a rhythmic pattern. The drums play a steady beat with a solo in measure 154.

30

155

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

QTR.

SOLO TPT.

PNO.

SASS.

DR.

MELODY 3B

E $\flat$  add2 / G

E $\flat$  / F#

D $\flat$  add2 / F

8



MELODY 2B

SONYA'S THEME (3)

158 31

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

QTR.

SOLO TPT.

PNO.

SASS.

DR.

F#m7 D9/F Aadd2/E

F#m7 D9/F Aadd2/E

52

161

SONYA'S THEME (I)

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

QTR.

SOLO TPT.

PNO.

SASS.

DR.

12

164

33

**TPT. 1**

**TPT. 2**

**TPT. 3**

**TPT. 4**

**HN.**

**HN.**

**TBN. 1**

**TBN. 2**

**TBN. 3**

**S. TBN.**

**QTR.**

**SOLO TPT.**

**PNO.**

**SASS.**

**DR.**

**p**

**gma17/D**  
BASS SOLO

(BACK TO LIGHT CHORDS. NO DISTORTION)

**Aadd2/E**

**gadd2/D#**

**gma17/D**  
BASS SOLO

**p**

**gma17/D**  
BASS SOLO

**16**

**p**

**p**

168

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

QTR.

SOLO TPT.

PNO.

SASS.

DR.

SONYA'S THEME (1)

(OPTIONAL 1 HORN ONLY)

SONYA'S THEME (2)

SONYA'S THEME (3)

Cmaj7/D

D<sup>6</sup>

Cmaj7/D

Cmaj7/D

D<sup>6</sup>

Cmaj7/D

Cmaj7/D

D<sup>6</sup>

Cmaj7/D







189

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

QTR.

SOLO TPT.

PNO.

SASS.

DR.

$\text{Db}^{\#5}$   $\text{C}7(\text{b}9)$   $\text{Fm}^9$

$\text{Db}^{\#5}$   $\text{C}7(\text{b}9)$   $\text{Fm}^9$

$\text{Db}^{\#5}$   $\text{C}7(\text{b}9)$   $\text{Fm}^9$



195 2 39

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

QTR.

SOLO TPT.

PNO.

SASS.

DR.

Chord symbols: Cmaj7/D, Ab%, G%, F#%, F%, Em%

Rehearsal mark: 2

Dynamic: *f*

201

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TEN. 1

TEN. 2

TEN. 3

S. TEN.

GTR.

SOLO TPT.

PNO.

SAXS

DR.

$E^b m^9$   $D m^{11}$   $D b^9$

$E^b m^9$   $D m^{11}$   $D b^9$

$E^b m^9$   $D m^{11}$   $D b^9$

3

207 41

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

QTR.

SOLO TPT.

PNO.

SASS.

DR.

C7( $\frac{1}{2}\frac{1}{2}\frac{1}{2}$ ) Fm<sup>9</sup>

C7( $\frac{1}{2}\frac{1}{2}\frac{1}{2}$ ) Fm<sup>9</sup>

C7( $\frac{1}{2}\frac{1}{2}\frac{1}{2}$ ) Fm<sup>9</sup>

42

213

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

QTR.

SOLO TPT.

PNO.

SAS.

DR.

TRUMPET SOLO

220

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN. 1

HN. 2

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.  $Ebm^7$

SOLO TPT.  $Ebm^7$

PNO.  $Ebm^7$

SASS  $Ebm^7$

DR.

71

234 45

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

QTR.

SOLO TPT.

PNO.

SASS.

DR.

$E\flat m^9$ 
 $D m^{11}$ 
 $D \flat^9$ 
 $C^7(\frac{9}{11})$

241

TPT. 1

TPT. 2

TPT. 3

TPT. 4

Hrn.

Hrn.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

SOLO TPT.

PNO.

SAXS.

DR.

$Fm^9$

$Fm^9$

$Fm^9$





48 251  $\text{♩} = 60$  SOLITUDE

TPT. 1 *rit...*

TPT. 2 *rit...*

TPT. 3 *rit...*

TPT. 4 *rit...*

HN. *rit...*

HN. *rit...*

TBN. 1 *rit...*

TBN. 2 *rit...*

TBN. 3 *rit...*

S. TBN. *rit...*

GTR. *F#m/V Qb* *rit...*

SOLO TPT. *MP*

PNO. *rit...*

SASS *rit...*

DR. *rit...*

$\text{♩} = 60$  SOFT MALLETS

## Appendix B: “Sir Jack” – full score

**SIR JACK**

MIKE HERRIOTT

**CHORALE** ♩=100

Solo Trumpet

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Horn in F

Horn in F

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Guitar

Piano

Bass Guitar

**CHORALE** ♩=100

Drums

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11

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

PNO.

BASS

DR.

21

SHUFFLE ♩=128

3

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

PNO.

BASS

DR.

SHUFFLE ♩=128

A

A

27

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TEN. 1

TEN. 2

TEN. 3

S. TEN.

GTR.

PNO.

SASS

DR.

F7

31

5

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

PNO.

SASS.

DR.

8

8

F7

F7

F7

8





39 7



SOLO TPT. 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN

HN

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

PNO.

SASS

DR.

4

D $\flat$ 7

C7

4

D $\flat$ 7

C7

D $\flat$ 7 D $\flat$ 7

C7

4

4

8

43

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

PNO.

BASS

DR.

7

E $\flat$ /F

G $\flat$ /A $\flat$

Aadd $\sharp$ /C $\sharp$

46 9

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

PNO.

SASS

DR.

Ab add2 / C G add2 / B D / E F add2 / A E add2 / G# A add2 / C# Eb9 Eb9 F9 F9

Ab add2 / C G add2 / B D / E F add2 / A E add2 / G# A add2 / C# Eb9 Eb9 F9 F9

F7

10

50

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

PNO.

BASS

DR.

C

F7

F7

F7

C



58

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

PNO.

SASS.

DR.

Db7 Db7

Db7 Db7

Db7

2 4 2 4

4 2 4 2



65

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

PNO.

SASS.

DR.

Chords: G<sup>b</sup>/A<sup>b</sup>, A<sup>add2</sup>/C<sup>#</sup>, A<sup>b</sup><sup>add2</sup>/C, G<sup>add2</sup>/B, D/E, F<sup>add2</sup>/A, E<sup>add2</sup>/G<sup>#</sup>, A<sup>add2</sup>/C<sup>#</sup>



68 15

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

PNO.

SASS.

DR.

E<sup>b</sup>9 E<sup>9</sup> F<sup>9</sup> F<sup>9</sup>

E<sup>b</sup>9 E<sup>9</sup> F<sup>9</sup>

F<sup>7</sup>

Detailed description: This is a page of a musical score, likely for a jazz ensemble. It contains measures 68, 69, and 70. The instruments listed on the left are: SOLO TPT., TPT. 1, TPT. 2, TPT. 3, TPT. 4, HN. (Horn), HN. (Horn), TBN. 1, TBN. 2, TBN. 3, S. TBN. (Sub-tenor), GTR. (Guitar), PNO. (Piano), SASS. (Saxophone), and DR. (Drums). The key signature has two flats (Bb and Eb). The time signature is 4/4. In measure 68, the Solo Trumpet and Trumpets 1-4 play a melodic line starting on G4. The Horns and Tenors play a harmonic line. The Sub-tenor, Guitar, and Piano play a bass line. The Saxophone and Drums play a rhythmic pattern. In measure 69, the Solo Trumpet and Trumpets 1-4 play a melodic line starting on A4. The Horns and Tenors play a harmonic line. The Sub-tenor, Guitar, and Piano play a bass line. The Saxophone and Drums play a rhythmic pattern. In measure 70, the Solo Trumpet and Trumpets 1-4 play a melodic line starting on Bb4. The Horns and Tenors play a harmonic line. The Sub-tenor, Guitar, and Piano play a bass line. The Saxophone and Drums play a rhythmic pattern. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

16

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TAN. 1

TAN. 2

TAN. 3

S. TAN.

GTR.

PNO.

SASS.

DR.

74

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

PNO.

SASS.

DR.

8b9

Db9

8b9

Db9

8b9

Db7

77

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TEN. 1

TEN. 2

TEN. 3

S. TEN.

GTR.

PNO.

SASS.

DR.

E $\flat$ 7(9)5(4)/B $\flat$  E $\flat$ add $\flat$ /Q $\sharp$  E $\flat$ add $\flat$ /Q $\sharp$  G $\flat$ add $\flat$ /B $\flat$  A $\flat$ add $\flat$ /C $\sharp$

E $\flat$ 7(9)5(4)/B $\flat$  E $\flat$ add $\flat$ /Q $\sharp$  G $\flat$ add $\flat$ /B $\flat$  A $\flat$ add $\flat$ /C $\sharp$

E $\flat$ 7(9)5(4)/B $\flat$



20

85 **E**

SOLO TPT.

TPT. 1

TPT. 2 *F7*

TPT. 3

TPT. 4

HN.

HN.

TBN. 1 *F7*

TBN. 2

TBN. 3

S. TBN.

GTR. *F7*

PNO. *F7*

SASS *F7*

**E**

DR. 4

89

SOLO TPT.

TPT. 1

TPT. 2  $E_b^7$

TPT. 3

TPT. 4

HN.

HN.

TBN. 1  $E_b^7$

TBN. 2

TBN. 3

S. TBN.

GTR.  $E_b^7$

PNO.  $E_b^7$

SASS  $E_b^7$

DR. 8

93

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

PNO.

SASS

DR.

12

Chord symbols:  $D\flat^9$ ,  $C^9$ ,  $D\flat^7$ ,  $C^7$



98

99

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TEN. 1

TEN. 2

TEN. 3

S. TEN.

GTR.

PNO.

BASS

DR.

D/E Fadd2/A Eadd2/G# Aadd2/C# Eb9 Eb9 E9 F7 F7

D/E Fadd2/A Eadd2/G# Aadd2/C# Eb9 Eb9 E9 F7 F7

D/E Fadd2/A Eadd2/G# Aadd2/C# Eb9 Eb9 E9 F7

99

102

25

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

PNO.

BASS

DR.

F

F<sup>7</sup>

F<sup>9</sup>

F<sup>7</sup>

F

Detailed description: This is a page of a musical score, likely for a jazz big band. It covers measures 102 through 105. The instruments listed on the left are SOLO TPT., TPT. 1, TPT. 2, TPT. 3, TPT. 4, HN. (Horn), HN. (Horn), TBN. 1, TBN. 2, TBN. 3, S. TBN. (Soprano Trombone), GTR. (Guitar), PNO. (Piano), BASS, and DR. (Drums). The key signature is B-flat major (two flats). A box with the letter 'F' is placed above the staff for TPT. 2 at the beginning of measure 104, indicating a key signature change to F major. Chord changes are indicated by 'F7' above the TPT. 2 staff in measures 103 and 104, and 'F9' above the GTR. staff in measures 103 and 104. The drum part shows a specific rhythmic pattern in measures 103 and 104, with a box containing 'F' above the staff in measure 104.

106

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

PNO.

BASS

DR.

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

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134

135

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978

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997

998

999

1000

110 27

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TEN. 1

TEN. 2

TEN. 3

S. TEN.

GTR.

PNO.

BASS

DR.

114

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

PNO.

BASS

DR.

104

120

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

PNO.

SASS.

DR.

Chord symbols: Eb9, E9, F7, F9



This musical score is for a jazz ensemble, featuring a variety of instruments including Solo Trumpet, four other Trumpets, Horns, three Tenors, Bass Trumpet, Guitar, Piano, Bass, and Drums. The score is written in 12/8 time and includes several annotations:

- Blue Arrow:** Points from measure 124 to measure 31, indicating a section or phrase.
- Yellow Box:** Highlights the first measure of the Tenor 1, 2, and 3 parts.
- Red Arrow:** Points to the first measure of the Bass part.
- Chord Symbols:**  $D\flat^9$  and  $B\flat^9$  are placed above the Guitar and Bass staves.  $D\flat^7$  is placed above the Bass staff.
- Measure Numbers:** 124 and 31 are marked at the beginning of their respective measures.
- Staff Labels:** SOLO TPT., TPT. 1, TPT. 2, TPT. 3, TPT. 4, HN., HN., TEN. 1, TEN. 2, TEN. 3, S. TEN., GTR., PNO., BASS, and DR.

127

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

PNO.

SASS.

DR.

Chord symbols:  $D\flat^9$ ,  $E\flat 7(9)(11)/B\flat$ ,  $D\flat 7$ ,  $B\flat^9$

131

33

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TEN. 1

TEN. 2

TEN. 3

S. TEN.

GTR.

PNO.

SASS.

DR.

E add9/G# E add9/G# Gb add9/Bb A add9/C# B add9/D# B add9/D# A add9/C# C?#9

34

135

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

PNO.

SASS

DR.

FILL

SOLO

*p*



144

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

PNO.

SASS.

DR.

E $\flat$ 7



38

152

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TEN. 1

TEN. 2

TEN. 3

S. TEN.

GTR.

PNO.

SASS.

DR.

Ab add9/C Eb/F    Gb/Ab    A add2/C#    Ab add2/C    G add2/B    D/E

C7(b9)    Ab add9/C Eb/F    Gb/Ab    A add2/C#    Ab add2/C    G add2/B    D/E



155 39

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TEN. 1

TEN. 2

TEN. 3

S. TEN.

GTR.

PNO.

SASS.

DR.

F#add2/A E#add2/G# A#add2/C# Eb9 E9 F9 F7

F#add2/A E#add2/G# A#add2/C# Eb9 E9 F9 F7

F7

1

40

159

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

PNO.

BASS

Dr.

4

E $\flat$ 7

E $\flat$ 7

E $\flat$ 7



169

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

PNO.

SASS.

DR.

Chord diagrams for Guitar:

- Gb/Ab
- Aadd2/C#
- Abadd2/C
- Gadd2/B
- D/E
- Fadd2/A
- Eadd2/G#
- Aadd2/C#

172 43

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

PNO.

SASS.

DR.

E<sup>b</sup>9 E<sup>9</sup> F<sup>9</sup>

E<sup>b</sup>9 E<sup>9</sup> F<sup>9</sup> F<sup>9</sup>

F<sup>7</sup>

44

176

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

PNO.

SASS.

DR.

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179 45

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

PNO.

SASS.

DR.

*(A blue arrow points from the 2nd Horn staff to the 1st Tenor staff, and a red arrow points from the 3rd Tenor staff to the 4th Tenor staff.)*

*(Chord markings: Db9, Db9, Db7, Bb9)*

183

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

PNO.

SASS.

DR.

Chord progression:  $E^{add}/G\sharp$   $G\flat^{add}/G\sharp$   $A^{add}/C\sharp$   $B^{add}/B^{add}/E\flat$   $D^{add}/F\sharp$   $C^{add}/E$



187 47

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

PNO.

SASS

DR.

8b add9/D D7(b9) C7(b9)

8b add9/D D7(b9) C7(b9)

FILL LET RING

SOLO TPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN.

HN.

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

PNO.

SASS

DR.

8b add9/D D7(b9) C7(b9)

8b add9/D D7(b9) C7(b9)

FILL LET RING